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THE BOSTON POPS ORCHESTRA

JOHN WILLIAMS

Conductor

HARRY ELLIS DICKSON

Associate Conductor Laureate

RONALD L. FELDMAN **Assistant Conductor**

First Violins

Tamara Smirnova-Šajfar Leo L. Beranek Chair Bo Youp Hwang Edward and Bertha C. Rose Chair Lucia Lin Max Hobart Max Winder Gottfried Wilfinger Fredy Ostrovsky Leo Panasevich Sheldon Rotenberg Alfred Schneider Raymond Sird

Second Violins

Amnon Levy

Vyacheslav Uritsky Ronald Knudsen Joseph McGauley Leonard Moss

- *Harvey Seigel
- *Jerome Rosen
- *Sheila Fiekowsky
- Ronan Lefkowitz *Jennie Shames
- *Aza Raykhtsaum
- *Valeria Vilker Kuchment
- *Bonnie Bewick
- *Tatiana Dimitriades
- *James Cooke
- *Si-Jing Huang
- **‡Joseph Conte**
- **‡Joseph Scheer**
- **‡Ling Ling Guan**

Violas

Robert Barnes Michael Zaretsky Marc Jeanneret

- *Mark Ludwig
- *Rachel Fagerburg
- *Edward Gazouleas Jerome Lipson Joseph Pietropaolo
- **‡**Anne Black **‡**Emily Bruell

Cellos

Martha Babcock Helene and Norman L. Cahners Chair

Sato Knudsen Joel Moerschel

- *Robert Ripley Luis Leguia
- *Ronald Feldman
- *Jerome Patterson
- *Jonathan Miller
- ‡Andres Diaz
- **‡Emmanuel Feldman**

Basses

Lawrence Wolfe Bela Wurtzler

- John Salkowski *Robert Olson
- *James Orleans
- *Todd Seeber
- *John Stovall
- **‡**Robert Caplin

Flutes

Fenwick Smith **‡Elinor** Preble

Piccolo

Geralyn Coticone

Oboes

Keisuke Wakao Wayne Rapier

English Horn

Laurence Thorstenberg

Clarinets

Thomas Martin #William Wrzesien

Bass Clarinet

Craig Nordstrom

Bassoons

Richard Ranti Roland Small

Contrabassoon

Richard Plaster

Horns

Richard Sebring Daniel Katzen Jay Wadenpfuhl Richard Mackey Jonathan Menkis

Trumpets

Timothy Morrison Peter Chapman Steven Emery Bruce Hall

Trombones

Norman Bolter ‡Lawrence Isaacson

Bass Trombone

Douglas Yeo

Chester Schmitz

Timpani

Arthur Press

Percussion

Thomas Gauger Frank Epstein William Hudgins Fred Buda

Rhythm Section

Bob Winter—piano Fred Buda—drums

Harp

Ann Hobson Pilot

Organ

Berj Zamkochian

Personnel Managers

Lynn Larsen Harry Shapiro

Librarians

Marshall Burlingame William Shisler

Stage Manager

Alfred Robison

^{*}Participating in a system of rotated seating within each string section.

^{*}Substituting

JOHN WILLIAMS

In 1990 John Williams celebrated his tenth anniversary as Conductor of the Boston Pops Orchestra. In January 1980 he was named nineteenth conductor of the ensemble since its founding in 1885. Mr. Williams was born in New York and moved to Los Angeles with his family in 1948. There he attended UCLA and studied composition privately with Mario Castelnuovo-Tedesco. After service in the Air Force, Mr. Williams returned to New York to attend the Juilliard School, where he studied piano with Madame Rosina Lhevinne. While in New York, he also worked as a jazz pianist, both in clubs and on recordings. Again Mr. Williams moved to Los Angeles, where he began his career in the film studios, working with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmys for his work.

John Williams has composed the music and served as music director for more than seventy films, including *Presumed Innocent*, *Stanley and Iris*, *Always*, *Born on the Fourth of July*, *Indiana Jones and the Last Crusade*, *The Accidental Tourist*, *Empire of the Sun*, *The Witches of Eastwick*, *Indiana Jones and the Temple of Doom*, *Return of the Jedi*, *E.T. (the Extra-Terrestrial)*, *Raiders of the Lost Ark*, *The Empire Strikes Back*, *Superman*, *Close Encounters of the Third Kind*, *Star Wars*, *Jaws*, and *Goodbye*, *Mr. Chips*. He has received twenty-six Academy Award nominations and has been awarded four Oscars and fifteen Grammies, as well as several gold and platinum records. His most recent Oscar was for Best Original Score for a Motion Picture, for *E.T.* This year, both *Indiana Jones and the Last Crusade* and *Born on the Fourth of July* received Academy Award nominations. He recently completed the score for the newly released holiday film *Home Alone*.

In addition to his film music, Mr. Williams has written many concert pieces, including two symphonies, and a flute concerto and violin concerto recorded by the London Symphony Orchestra. Recent works include the "Mission Theme" for NBC News, the Liberty Fanfare, composed for the rededication of the Statue of Liberty, "We're Lookin' Good!," composed for the Special Olympics in celebration of the 1987 International Summer Games, and the theme for the 1988

Summer Olympics held in Seoul, Korea.

The soundtrack album to *Star Wars* has sold more than four million copies, more than any non-pop album in recording history. The Boston Pops Orchestra and John Williams may be heard on Sony Classical and Philips Records. Many of Mr. Williams' film scores have been recorded, and his highly acclaimed albums with the Boston Pops Orchestra include *Pops in Space*, *Pops on the March*. *Aisle Seat*, *Pops Out of This World*, and *Boston Pops on Stage*, a collaboration with soprano Jessye Norman entitled *With a Song in My Heart*, a collection of favorite Americana entitled *America*, *the Dream Goes On*, *Bernstein by Boston*, *Swing*, *Swing*, *Pops in Love*, and *By Request*..., featuring music of John Williams, Holst's *The Planets*, *Digital Jukebox*, *Pops Britannia*, featuring music of the British Isles, *Salute to Hollywood*, *Pops à la Russe*, an album of favorite Russian music, and an all-Gershwin album entitled *Pops by George*. John Williams and the Boston Pops Orchestra may also be heard in their first recording on the Sony Classical label, *Music of the Night*, an album of contemporary and classic show tunes, which was released this year. They have also recorded an album of John Williams' music for the films of Steven Spielberg for future release on Sony Classical.

Mr. Williams has led the Boston Pops Esplanade Orchestra on a United States tour in 1985 and on a tour of Japan in November 1987. He led the Boston Pops Orchestra on a tour of Japan in June of this year. Mr. Williams has also appeared as guest conductor with a number of major orchestras, including the London Symphony, the Cleveland Orchestra, the Philadelphia Orchestra, the Denver Symphony, the Indianapolis Symphony, and the Los Angeles Philharmonic, with which he has appeared many times at the Hollywood Bowl. He holds honorary degrees from Berklee College of Music in Boston, Northeastern University, Tufts University, the University of South Carolina at Columbia. Boston University, the New England Conservatory of Music, and the University of Massachusetts at Boston.





HARRY ELLIS DICKSON

Harry Ellis Dickson is Associate Conductor Laureate of the Boston Pops, founder and Conductor Laureate of the Boston Symphony Youth Concerts, and music director of the Boston Classical Orchestra. He retired in 1987 from the Boston Symphony Orchestra's first violin section. A native of Cambridge, Massachusetts, Mr. Dickson is a graduate of Somerville High School and the New England Conservatory of Music. He studied violin with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik and later studied conducting with Pierre Monteux at the Domain School in Maine. He joined the Boston Symphony Orchestra in 1938 under Serge Koussevitzky.

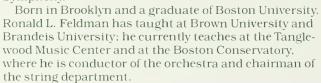
Active as a guest conductor, Mr. Dickson has conducted Pops concerts with many orchestras outside of Boston, including the Baltimore Symphony, the National Symphony in Washington, the Montreal Symphony, the Milwaukee Symphony, the Florida Symphony, the Orchestra London (Ontario), the Quebec Symphony, the National Arts Centre Orchestra (Ottawa), the Honolulu Symphony, the Saskatchewan Symphony, the Edmonton Symphony, the Long Beach Symphony, the Nashville Symphony, and the Jerusalem Symphony in Israel. In addition, he remains active as a conductor of the Boston Pops Orchestra and the Boston Pops Esplanade Orchestra at Symphony Hall, on the Esplanade, and in other areas of New England.

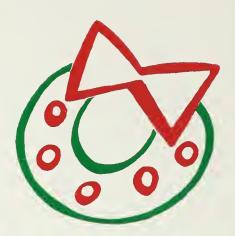
The distinguished recipient of numerous awards, Mr. Dickson is a Chevalier in the Ordre des Arts et des Lettres of the French government. In 1971 the National Conference of the Humanities presented him a Certificate of Honor, recognizing his distinguished contributions to the humanities, and Pi Lambda Theta, a national honor and professional association in education, awarded him the "Excellence in Education" Award. In 1975 the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its Winter Hill Community School, and in 1983 the Boston Public Schools honored him by dedicating the Harry Ellis Dickson Orchestral Suite in the Roland Haves Division of Music at Madison Park High School. Mr. Dickson holds honorary degrees from many local colleges and universities, and from the American College of Greece. His latest honorary degrees were awarded in 1987 by Boston University, the New England Conservatory of Music, the Boston Conservatory, and Framingham State College.

An ardent collector of anecdotes about music and musicians, Mr. Dickson has incorporated many of them into his books, *Gentlemen*, *More Dolce Please!*, an entertaining view of music behind the scenes, and *Arthur Fiedler and the Boston Pops.* In addition, he furthered the part-time conducting career of his close friend, the late Danny Kaye, with whom he traveled to many countries of the world as musical mentor.

RONALD L. FELDMAN

Since joining the Boston Symphony Orchestra's cello section in 1967 at the age of nineteen, Ronald L. Feldman has received critical acclaim for a wide variety of musical achievements. Increasingly in demand as a conductor, Mr. Feldman was appointed Assistant Conductor of the Boston Pops Orchestra in 1989, having appeared as guest conductor with the ensemble for three consecutive seasons at Symphony Hall and in 1987 at Tanglewood. Mr. Feldman is currently conductor of the Boston new music ensemble Extension Works and of the Berkshire Symphony. This season he is leading the Berkshire Symphony in a celebration of women composers by featuring on all programs works for soloist and orchestra written by living American women composers. Formerly music director and conductor of the Worcester Symphony Orchestra, Mr. Feldman was also music director and conductor for five seasons of the New England Philharmonic. In 1988 he and the New England Philharmonic were awarded the American Symphony Orchestra League's ASCAP Award for Adventuresome Programming of Contemporary Music. Mr. Feldman has appeared as guest conductor with the Pro Arte Chamber Orchestra, the Springfield Symphony, the MIT Experimental Studio, and the Albany Symphony. Next summer he will make his debut with the St. Louis Symphony.







TANGLEWOOD FESTIVAL CHORUSJohn Oliver, Conductor

The Tanglewood Festival Chorus was organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center; the chorus celebrated its twentieth anniversary last season. Co-sponsored by the Tanglewood Music Center and Boston University, and originally formed for performances at the Boston Symphony Orchestra's summer home, the chorus was soon playing a major role in the BSO's Symphony Hall season as well. Now the official chorus of the Boston Symphony Orchestra, the Tanglewood Festival Chorus is made up of members who donate their services, performing in Boston, New York, and at Tanglewood, working with Music Director Seiji Ozawa, John Williams and the Boston Pops, and such prominent guest conductors as Bernard Haitink, Roger Norrington, and Simon Rattle. In addition, the chorus has collaborated with Seiji

Ozawa and the Boston Symphony Orchestra on numerous recordings. The chorus' most recent release, on Philips. is Ravel's *Daphnis et Chloé*, with the Boston Symphony Orchestra under the direction of Bernard Haitink. They may also be heard on the Philips album "We Wish You a Merry Christmas" with John Williams and the Boston Pops Orchestra.

In addition to his work with the Tanglewood Festival Chorus, John Oliver is conductor of the MIT Chamber Chorus and MIT Concert Choir, a senior lecturer in music at MIT, and conductor of the John Oliver Chorale, now in its fourteenth season. Mr. Oliver made his Boston Symphony conducting debut at Tanglewood in 1985.









DOMINIQUE LABELLE

A native of Montreal, Canada, soprano Dominique Labelle came to international attention through her performances as Donna Anna in Peter Sellars' production of Mozart's Don Giovanni, which will be telecast on PBS in January 1991. This season, in addition to her Boston Symphony appearances, Ms. Labelle sings Frank Martin's Requiem and Mozart's Requiem with the John Oliver Chorale, Handel's Messiah with the Pittsburgh Symphony, Haydn's *The Seasons* with the Handel and Haydn Society in Boston, Mahler's Symphony No. 4 with the Anchorage Symphony Orchestra, Kurt Weill's Seven Deadly Sins with the New Mexico Symphony, and the role of Juliette in Gounod's Roméo et Juliette with Toledo Opera. A winner of the 1989 Metropolitan Opera National Council Competition, Ms. Labelle attended Boston University on a Dean's Scholarship; she was then and is now a student of Phyllis Curtin. In the summer of 1988 she was a Vocal Fellow at the Tanglewood Music Center. With Seiji Ozawa and the Boston Symphony Orchestra, she has performed the role of Klytemnestra's Trainbearer in Strauss's Elektra in Boston and at Carnegie Hall and recorded that role for Philips: she has also performed Nielsen's Symphony No. 3, Sinfonia espansiva, with the orchestra, under the direction of Andrew Davis. She also appeared at Tanglewood as Elizabeth Zimmer in Hans Werner Henze's *Elegy for Young Lovers*, in a Tanglewood Music Center production under the baton of Gustav Meier. Ms. Labelle's previous engagements have included performances of Bach's Magnificat and B minor Mass with the Montreal Symphony and Michael Corboz and Brahms' *German Requiem* with the Dallas Symphony and Eduardo Mata, recitals at the Montreal International Music Festival and in New York as the Judith Raskin Memorial Recital soloist, Beethoven's Ninth Symphony with the Boston Philharmonic, Martin's Le Vin herbé and Beethoven's Missa solemnis with the John Oliver Chorale, and Haydn's Creation with the Cantata Singers. Last summer she appeared as Mimi in Puccini's La bohème with Glimmerglass Opera.

WE WISH YOU A MERRY CHRISTMAS SING-ALONG

JOY TO THE WORLD

Joy to the world!
the Lord is come:
Let earth receive her King:
Let ev'ry Heart
prepare Him room.
And heaven and nature sing.
And heaven, and heaven and nature sing.

(Orchestral interlude: 2 bars)

He rules the world with truth and grace. And makes the nations prove: The glories of His righteousness. And wonders of His love. And wonders of His love. And wonders, and wonders of His love.

IT CAME UPON A MIDNIGHT CLEAR

It came upon a midnight clear, That glorious song of old, From angels bending near the earth. To touch their harps of gold: "Peace on the earth, good-will to men. From Heaven's all gracious King": The world in solemn stillness lay To hear the angels sing.

OH! CHRISTMAS TREE

Oh Christmas tree, Oh Christmas tree, How lovely are thy branches:
Oh Christmas tree, Oh Christmas tree, How lovely are thy branches.
Not only green when summer's here, but in the coldest time of year:
Oh Christmas tree, Oh Christmas tree. You are by all beloved.





AWAY IN A MANGER

Away in a manger, no crib for a bed,
The little Lord Jesus laid down His sweet head;
The stars in the bright sky looked down where He lay.
The little Lord Jesus a-sleep on the hay.

JINGLE BELLS

Jingle bells, jingle bells,

Jingle all the way: Oh what fun it is to ride in a one-horse open sleigh! Jingle bells, jingle bells, Jingle all the way; Oh what fun it is to ride in a one-horse open sleigh! A day or two ago I thought I'd take a ride And soon my dearest love was seated by my side: The horse was lean and lank. Misfortune seemed his lot, He got into a drifted bank and we all got up-sot! Oh! Jingle bells, jingle bells, Jingle all the way: Oh what fun it is to ride in a one-horse open sleigh! Jingle bells, jingle bells. Jingle all the way; Oh what fun it is to ride in a one-horse open sleigh!

WE WISH YOU A MERRY CHRISTMAS

We wish you a merry Christmas, We wish you a merry Christmas. We wish you a merry Christmas and a happy new year!
We wish you a merry Christmas. We wish you a merry Christmas. We wish you a merry Christmas and a happy new year!
Good tidings to you wherever you are. Good tidings for Christmas and a happy new year!
We Wish You a Merry Christmas. We Wish You a Merry Christmas. We WISH YOU A MERRY CHRISTMAS: AND A HAPPY NEW YEAR!

THE BOSTON POPS ORCHESTRA* THE BOSTON POPS ESPLANADE ORCHESTRA*

JOHN WILLIAMS, Conductor

Tuesday evening, December 18, at 7:30* Sunday evening, December 23, at 7:30* Monday, December 24, at 12 noon*

HARRY ELLIS DICKSON conducting

TANGLEWOOD FESTIVAL CHORUS, John Oliver, Conductor

SPONSORED BY NORTHWEST AIRLINES

Polonaise from Christmas Eve Suite Rimsky-Korsakov Prelude to Hansel and Gretel Humperdinck Parade of the Wooden Soldiers from Chauve Souris Jessel-Gould Holiday for Strings Rose Selections from The Nutcracker Tchaikovsky March—Dance of the Sugar-Plum Fairy— Trepak—Dance of the Toy Flutes—Waltz of the Flowers INTERMISSION We Wish You a Merry Christmas arr. Perito

Hallelujah Chorus from The Messiah

Handel

March of the Toys from Babes in Toyland Herbert

The Skaters Waltz Waldteufel

A Christmas Festival arr. Anderson

Joy to the World—Deck the Halls—God Rest Ye Merry, Gentlemen—Good King Wenceslas— Hark! the Herald Angels Sing—The First Noel— Silent Night—Jingle Bells—O, Come All Ye Faithful

Three Winter Favorites

Winter Wonderland Bernard-Mason Snow, Snow, Beautiful Snow Feller-Simeone Rudolph the Red-Nosed Reindeer Marks-Hayman

Berlin-Mason White Christmas

arr. Hayman We Wish You a Merry Christmas Sing-Along Joy to the World—It Came Upon a Midnight Clear— Oh! Christmas Tree—Away in a Manger—Jingle Bells—

For notes on the program, please see page 12.

We Wish You a Merry Christmas

Accommodations provided by the Colonnade Hotel.

Baldwin Piano

The Boston Pops Orchestra and John Williams may be heard on Sony Classical and Philips Records.

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THE BOSTON POPS ORCHESTRA JOHN WILLIAMS. Conductor

Thursday evening, December 20, at 7:30 Friday afternoon, December 21, at 3:30 Saturday afternoon, December 22, at 3:30

RONALD L. FELDMAN conducting

TANGLEWOOD FESTIVAL CHORUS, John Oliver, Conductor

SPONSORED BY NORTHWEST AIRLINES

Beethoven Hallelujah from Christ on the Mount of Olives

Dance of the Buffoons from The Snow Maiden Rimsky-Korsakov

Selections from Home Alone Williams

Star of Bethlehem Holiday Flight Somewhere in My Memory

Fantasia on Greensleeves Vaughan Williams

Carol of the Bells Wilhousky-Courage

Hollenbeck Tomorrow's My Dancing Day

Blue Danube Waltzes Strauss

INTERMISSION

We Wish You a Merry Christmas arr. Perito

A Christmas Greeting (The Carols of Alfred Burt) arr. Courage

Come, Dear Children—All on a Christmas Morning— Christ in the Stranger's Guise—Caroling, Caroling—

Some Children See Him-O, Harken Ye

Three Winter Favorites

Winter Wonderland Bernard-Mason Snow, Snow, Beautiful Snow Feller-Simeone Marks-Hayman Rudolph the Red-Nosed Reindeer

White Christmas Berlin-Mason

A Christmas Festival arr. Anderson

Jov to the World—Deck the Halls—God Rest Ye Merry, Gentlemen—Good King Wenceslas— Hark! the Herald Angels Sing—The First Noel— Silent Night—Jingle Bells—O, Come All Ye Faithful

For notes on the program, please see page 12.

Accommodations provided by the Colonnade Hotel.

Baldwin Piano

The Boston Pops Orchestra and John Williams may be heard on Sony Classical and Philips Records.

NOTES ON THE PROGRAMS

In addition to the traditional Christmas carols and more recent popular songs with a Christmas theme (such as Irving Berlin's "White Christmas"), the 1990 Christmas Pops concerts include both familiar and unfamiliar works by composers past and present. Here are notes on some of the different pieces to be heard at these concerts.

Ludwig van Beethoven (1770-1827) wrote a "Hallelujah" chorus for his only oratorio, *Christ on the Mount of Olives*, Opus 85, composed in 1803 and 1804. Though the complete oratorio is not often heard, this chorus remains popular. The best-known "Hallelujah" chorus, of course, comes from *Messiah* of George Frideric Handel (1685-1759), composed in 1741; oddly enough, the work took some years to achieve popularity in London, but eventually this chorus, with its flexible yet resilient alternation of long melodic phrases and short outbursts of "Hallelujah!", became one of the most frequently performed choral compositions in the world.

Operas, ballets, and films often have a Christmas theme. Nikolai Rimsky-Korsakov (1844-1908) is best known outside of Russia as a composer of purely orchestral music, but he also wrote a dozen operas, and these contain many wonderful orchestral interludes as well. The Snow Maiden, composed in 1880, is not strictly about Christmas, but its fairy-tale style—set in midwinter and involving a search for love—befits this time of year; the "Dance of the Buffoons" is the most famous part of the score. Christmas Eve, composed in 1894-95, tells of wondrous and miraculous events that take place on the blessed night. Here, too, a dance—a polonaise—is one of the most familiar parts of the score.

The brilliant whirling of a grand waltz conjures up the festivity of Christmas. Three favorite waltzes are included on these programs. The ballet *The Nutcracker*, with its story of Christmas gifts and magical transformations, has become a seasonal tradition a century after Peter llyich Tchaikovsky (1840-93) composed it. The brilliant "Waltz of the Flowers" brings the ballet to a whirling climax. Johann Strauss the Younger (1825-99) wrote hundreds of waltzes, but none is more beloved than "The Beautiful Blue Danube," Opus 314, composed in 1867. Emil Waldteufel (1837-1915) was the French equivalent of Strauss, composing elegant and charming waltzes of which *Les Patineurs* ("The Skaters") of 1882 is by far the most famous.

A popular element in many Christmas stories is that of toys coming to life, as they do in *The Nutcracker*. Early in this century, families went to see the Christmas show of America's greatest operetta composer, Victor Herbert (1859-1924), whose *Babes in Toyland* (1904) featured a wonderful march in which toy soldiers came to life and paraded, with stiff-legged gait, across the stage. The "Parade of the Wooden Soldiers" by Leon Jessel (1871-1942), a less familiar German composer of operettas and light music, evokes the same charming image.

continued on page 14









THE BOSTON POPS ORCHESTRA JOHN WILLIAMS, Conductor

Friday evening, December 21, at 7:30 Saturday evening, December 22, at 7:30 Sunday afternoon, December 23, at 3:30

TANGLEWOOD FESTIVAL CHORUS, John Oliver, Conductor

SPONSORED BY NORTHWEST AIRLINES

Hallelujah from Christ on the Mount of Olives

Beethoven

Dance of the Buffoons from The Snow Maiden Rimsky-Korsakov

Selections from Home Alone Williams

Star of Bethlehem Holiday Flight

Somewhere in My Memory

Alleluia from Exsultate, jubilate, K. 158a Mozart
O Holy Night Adam-Courage

O noty night Addin-Coura

DOMINIQUE LABELLE, soprano

Carol of the Bells Wilhousky-Courage

Tomorrow's My Dancing Day Hollenbeck

Waltz of the Flowers from *The Nutcracker*Tchaikovsky

INTERMISSION

We Wish You a Merry Christmas arr. Perito

A Christmas Greeting (The Carols of Alfred Burt) arr. Courage

Come. Dear Children—All on a Christmas Morning—Christ in the Stranger's Guise—Caroling, Caroling—Some Children See Him—O. Harken Ye

Some Cinidicii See Imii—O, Harkei

Three Winter Favorites

Winter Wonderland Bernard-Mason Snow, Snow, Beautiful Snow Feller-Simeone Rudolph the Red-Nosed Reindeer Marks-Hayman

White Christmas Berlin-Mason

A Christmas Festival arr. Anderson

Joy to the World—Deck the Halls—God Rest Ye Merry, Gentlemen—Good King Wenceslas— Hark! the Herald Angels Sing—The First Noel— Silent Night—Jingle Bells—O, Come All Ye Faithful

Accommodations provided by the Colonnade Hotel.

Baldwin Piano

The Boston Pops Orchestra and John Williams may be heard on Sony Classical and Philips Records.

NOTES...

continued from p. 12

For the last decade the touching carols of Alfred Burt (d. 1954) have become a Christmas tradition at Boston Pops concerts. Before inoperable lung cancer cut short his life while he was in his early thirties. Burt was active as an arranger and performer for radio and television in southern California. For some years his father, the Reverend Bates G. Burt, had composed a new Christmas carol every year and distributed it to his friends as a Christmas card. Eventually Alfred began writing the music for lyrics provided by his father. The carols were frequently sung at Christmas parties around Hollywood (John Williams recalls that singing these songs was often the highlight of the party). Shortly after Burt's death, they were published by Shawnee Press, Inc., and have grown steadily in popularity. One reason for this is that they deal with the sacred side of Christmas rather than the secular elements—shopping, toys, Santa Claus, stockings, and reindeer—that fill most modern Christmas songs.

Two new compositions receive their debuts at this year's Christmas Pops concerts. Selections from *Home Alone* draw upon John Williams' score for the current hit film, which, in addition to energetic slapstick, evokes the longing for family togetherness at Christmas time. Composer Patrick Hollenbeck is also a Boston percussionist who regularly plays in the Boston Pops Esplanade Orchestra. His latest composition for the Pops takes its starting point from the traditional wassail song "Tomorrow Is My Dancing Day," but it uses elements of that tune and other wassail melodies as the basis of an original and festive composition.

—Steven Ledbetter

Take your Valentine to Pops!

Let John Williams and the Boston Pops Orchestra lift your spirits with this special midwinter concert.

The Boston Pops Orchestra John Williams, conductor

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LOST AND FOUND is located at the switchboard near the main entrance.

WE WISH TO GIVE SPECIAL THANKS to the National Endowment for the Arts and the Massachusetts Cultural Council, a state agency, for their support of the Boston Symphony Orchestra and the Boston Pops.

THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance. A selection of Shop merchandise is also available outside the Cabot-Cahners Room in the Massachusetts Avenue corridor. All proceeds benefit the Boston Symphony Orchestra.

The BSO and the Boston Symphony Association of Volunteers thank the BSAV Decorating Committee for the holiday decorations in the corridors, offices, and lounges of Symphony Hall, and acknowledge the generous support of Mahoney's Rocky Ledge Farm and Nursery, Winchester.



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THE BOSTON POPS ESPLANADE ORCHESTRA JOHN WILLIAMS, CONDUCTOR



Monday evening, December 31, 1990, at 10:15

HARRY ELLIS DICKSON conducting RON DELLA CHIESA, host



SPONSORED BY NORTHWEST AIRLINES

Radetzky March	Strauss

Overture to Die Fledermaus Strauss

In the Mood Garland/Miller-Hayman

Blue Danube Waltzes Strauss

Champagne Polka Strauss

Gaîté parisienne Offenbach-Rosenthal

Overture—Allegro brillante—Polka—Galop—Valse—March—Can-Can—Finale

INTERMISSION

Hev. Look Me Over	Coloman Hayman
nev. Look ivie Over	Coleman-Havman

Dancing Through the Years arr. Hayman

Cakewalk—Charleston—Tango—Square Dance— Waltz—Polka—Rhumba—Mexican Hat Dance—

Cha-Cha-Cha—Rock 'n' Roll

Moonlight Serenade

Tuxedo Junction

Song of India

Opus One

Satin Doll

Boogie-Woogie Bugle Boy

Miller-Hayman

Hawkins-Hayman

Rimsky-Korsakov/Sebesky

Dorsey-Wilcox

Ellington-Hayman

Raye/Prince-Hayman





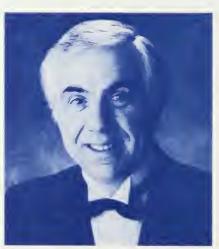
HARRY ELLIS DICKSON

Harry Ellis Dickson is Associate Conductor Laureate of the Boston Pops, founder and Conductor Laureate of the Boston Symphony Youth Concerts, and music director of the Boston Classical Orchestra. He retired in 1987 from the Boston Symphony Orchestra's first violin section. A native of Cambridge, Massachusetts, Mr. Dickson is a graduate of Somerville High School and the New England Conservatory of Music. He studied violin with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik and later studied conducting with Pierre Monteux at the Domain School in Maine. He joined the Boston Symphony Orchestra in 1938 under Serge Koussevitzky. Active as a guest conductor, Mr. Dickson has conducted Pops concerts with many orches-

tras outside of Boston. In addition, he remains active as a conductor of the Boston Pops Orchestra and the Boston Pops Esplanade Orchestra at Symphony Hall, on the Esplanade, and in other areas

of New England.

The distinguished recipient of numerous awards, Mr. Dickson is a Chevalier in the Ordre des Arts et des Lettres of the French government. In 1971 the National Conference of the Humanities presented him a Certificate of Honor, recognizing his distinguished contributions to the humanities, and Pi Lambda Theta, a national honor and professional association in education, awarded him the "Excellence in Education" Award. In 1975 the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its Winter Hill Community School, and in 1983 the Boston Public Schools honored him by dedicating the Harry Ellis Dickson Orchestral Suite in the Roland Hayes Division of Music at Madison Park High School. Mr. Dickson holds honorary degrees from many local colleges and universities, and from the American College of Greece. An ardent collector of anecdotes about music and musicians, Mr. Dickson has incorporated many of them into his books, *Gentlemen, More Dolce Please!*, an entertaining view of music behind the scenes, and *Arthur Fiedler and the Boston Pops.* In addition, he furthered the part-time conducting career of his close friend, the late Danny Kaye, with whom he traveled to many countries of the world as musical mentor.



RON DELLA CHIESA

In his thirteenth year as host of WGBH Radio's afternoon program *MusicAmerica*, Ron Della Chiesa made his on-air debut at the age of ten, as a guest on a children's program in his hometown of Quincy, Massachusetts. He graduated from Quincy High School and entered Boston University's School of Public Communication, where he worked part-time on the university radio station, WBUR. After serving in the army reserves, Mr. Della Chiesa worked for Boston radio stations WBOS and WBCN (a classical music station at that time), and for two television stations, Channels 4 and 7. In 1960 he began his long association with public broadcasting, doing news and on-air booth work for WGBH-TV Channel 2 before moving to WGBH radio full-time in 1969. He has

hosted an all-night jazz program, *GBH After Hours*, and is a regular participant in the Channel 2 Auction. *MusicAmerica* is heard by a weekly audience of more than 200,000 in the New England area and is devoted to our great musical heritage. A recent recipient of the Distinguished Alumni Award from Boston University School of Public Communication, Ron Della Chiesa has been host for numerous musical events in the area, including several special "Swing" concerts with Harry Ellis Dickson and the Boston Pops.

NOTES ON THE PROGRAM

RADETZKY MARCH, Opus 228

Johann Strauss, Sr. (1804-49)

Johann Strauss the father, scion of an entire family of famous waltz composers, rose from humble origins to become a world-famous composer (though his fame was ultimately overshadowed by that of his own son, also named Johann, whom we usually identify as "The Waltz King"). At the age of 15, Johann joined the orchestra of Joseph Lanner, later became Lanner's partner in the creation of music for the popular new craze of the waltz, and finally became his more successful rival. Before his premature death at the age of 45, Strauss reached the peak of his profession, being named "Imperial-Royal Director of Music for Balls," and touring all over Europe with his orchestra. The Radetzky March, composed in 1848, is today the most-often performed work of Papa Strauss; it symbolizes the military power of the old Hapsburg empire as much as his son's waltz, The Blue Danube, represents the Vienna of that empire.

OVERTURE TO DIE FLEDERMAUS

Johann Strauss the younger (1825-99)

The most famous of Strauss's stage works and a highpoint of Vienna's Golden Age of operetta, *Die Fledermaus* ("The Bat") is filled throughout with the same effervescence as the champagne that gets everyone utterly confused at a glorious all-night party in which things are not quite what they seem. Adele, the chambermaid, has come to the party in a dress borrowed from her mistress, only to run into that lady disguised as a mysterious Hungarian countess so that she won't be recognized by her husband, who is having one last fling before starting a week's jail term. It all turns out to be an elaborate practical joke, and the married couple decides that it would be simpler to blame everything on the champagne than to get a divorce. Ever since the operetta was first performed, on April 5, 1874, it has remained the quintessential Viennese operetta, a perpetual reminder of a seemingly carefree world of waltzing and romantic intrigue.

GAÎTÉ PARISIENNE SUITE

Jacques Offenbach (1819-80), arr. Manuel Rosenthal

Jacques Offenbach's tuneful and sassy operettas delighted the Parisians, who came to hear La belle Hélène, Orphée aux Enfers [Orpheus in the Underworld], or La Vie parisienne, all satirical romps making fun of French politics and classical literature—sometimes at the same time! All of them were filled with a musical joie de vivre that no other composer has ever matched. In 1938, when Leonid Massine wanted to create a lighthearted ballet of Parisian life, he knew that the Offenbach operettas would be the perfect source for the music. Arranger Manuel Rosenthal mined Offenbach's most popular operettas and biggest hits for the score of the ballet, which was named Gaîté parisienne. It has kept many of Offenbach's best tunes constantly before the public, and now the complete original operettas are beginning to enjoy a major revival.

HEY, LOOK ME OVER, from WILDCAT

Cv Coleman (b. 1929)

The 1960 show *Wildcat*, the first Broadway vehicle for Lucille Ball, was also Cy Coleman's first musical. (He has since followed it up with *Little Me*, *Sweet Charity*, *Seesaw*, *I Love My Wife*, *On the 20th Century*, *Barnum*, and the award-winning new musical *City of Angels*.) In *Wildcat*, everybody's favorite zany redhead plays it fast and loose in a 1912 Texas oil-boom town while trying every ploy she can think of to sink a successful oil well (without capital) and latch on to the foreman that she has selected for her husband. The big hit during the run of the show was a lively hoedown called "What Takes My Fancy," but over the years the bouncy march "Hey, Look Me Over," the heroine's confident self-advertisement, has become ever more popular, so that by now it certainly qualifies as a standard.

—Steven Ledbetter

THE BOSTON POPS ESPLANADE ORCHESTRA JOHN WILLIAMS, CONDUCTOR

First Violins

Tamara Smirnova-Šajfar Fredy Ostrovsky Gottfried Wilfinger Raymond Sird Amnon Levy Harvey Seigel James Cooke Joseph Conte Ling Ling Guan Michael Rosenbloom John Williams Daniel Banner Lisa Crockett Maynard Goldman Kristina Nilsson Sandra Kott

Second Violins

Aza Raykhtsaum Bonnie Bewick Sharan Leventhal Dianne Pettipaw Tison Street Paul MacDowell Cynthia Cummings Gerald Mordis James Orent Clayton Hoener Gerald Itzkoff Colin Davis

Violas

Rachel Fagerburg Burton Fine Kenneth Stalberg Anne Black Barbara Kroll Emily Bruell David Rubinstein Donna Jerome

Cellos

Martha Babcock Robert Ripley Carol Procter Emmanuel Feldman David Finch George Seaman Ronald Lowry Joan Esch

Basses

John Salkowski Robert Caplin Barry Boettger Henry Peyrebrune Justin Locke Nicholas Tsolainos Gregory Koeller

Flutes

Fenwick Smith Elinor Preble

Piccolo

Iva Milch

Oboes

Keisuke Wakao Ira Deutsch

English Horn

Laurence Thorstenberg

Clarinets

William Wrzesien Andre Lizotte

Bass Clarinet

Edward Avedisian

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Richard Plaster

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A

Company Christmas at Pops



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Dear Friends of the Boston Symphony and Boston Pops Orchestras:

Good evening and a most cordial welcome to the seventh annual "A Company Christmas At Pops". We are delighted to have you with us on this festive evening.

This concert represents an extraordinary alliance of the greater Boston business community and the BSO. Through your enthusiastic and generous support and that of the sponsors and advertisers, this annual event has become a unique source of funding for the Boston Symphony and Boston Pops Orchestras.

This evening, John Williams has planned a very special Christmas program of traditional favorites and a few surprises. Joining us this evening are 200 children and their chaperones from the following organizations: The Chinese Cultural Institute, Families in Transition, Federated Dorchester Neighborhood Houses, The John F. Kennedy Family Center, Life Resources, Project Hope, and Roxbury Family House Shelter. Each of the children will receive a Christmas gift certificate through the generosity of the TJX Companies.

We hope you enjoy this gala holiday evening, and extend our warm wishes for a joyous holiday season.

William F. Meagher

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"A Company Christmas At Pops"

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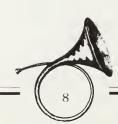
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December 19, 1990

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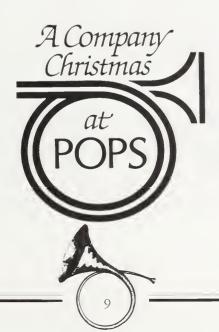
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Why The BSO Needs You

For more than a century, the BSO has been playing to packed houses around the world. But, regrettably, filling the concert hall cannot come close to meeting the financial needs of a world-class orchestra, especially in this time of ever-increasing expenses. That's why a group of local business leaders and the BSO formed the Business and Professional Leadership Association.

Today, this vital partnership generates more than 10% of the Orchestra's fixed operating costs annually. It helps attract and retain the world's finest musicians and sustain Symphony Hall. Through its support, the BSO can maintain its educational and community outreach programs, perform free Esplanade concerts, and sustain the highest standards of musical excellence.

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You can become a member of the Business and Professional Leadership Association with a gift in support of one or more of the following programs:

- GIVE TO THE BUSINESS ANNUAL FUND: Annual unrestricted support is essential to the BSO because it provides unrestricted income to cover current operating expenses. Each year these funds help preserve our endowment capital and provide a critical margin of difference in the orchestra's service to music and the public. Membership in the BPLA is available to Annual Fund donors of \$1,500 or more.
- PARTICIPATE IN "PRESIDENTS AT POPS': This unique event is an exclusive performance by the Boston Pops Orchestra for business leaders and their guests. The concert is held each June and is preceded by a formal dinner dance in May honoring the companies' chief executives. The Leadership Dinner is the most prestigious gathering of senior executives in the Greater Boston area.

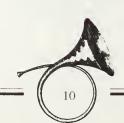
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Complimentary coffee, tea, and bar service is available and a special members' coatroom is located nearby. After Saturday-evening concerts, desserts are offered for a nominal cost of \$5.00 per person. Reservations are required for dessert and may be made by calling 617-638-9251 at least 24 hours in advance.

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1. A gift of \$2,500 to the Boston Business Annual Fund will entitle members to receive one table free of charge.

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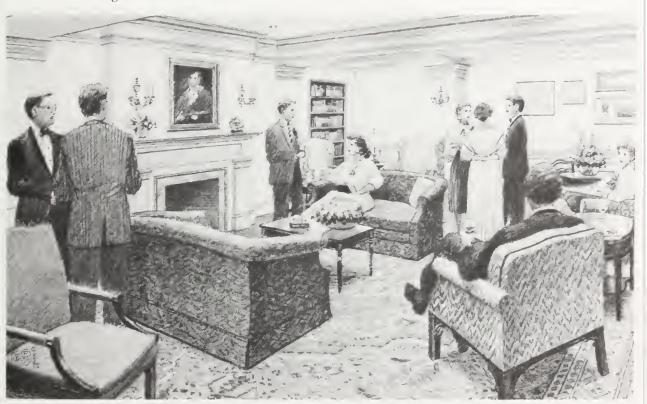
Offered on a first-come, first-served basis, reservations should be made at least two weeks prior to the concert of your choice to assure the availability of tickets. For reservations or additional benefits offered in this program, please contact Lisa Puopolo in the BSO Corporate Development Office at 617-638-9270.

PROGRAM RECOGNITION: A listing of the company and its senior executive in the BSO and Pops program book. This listing includes recognition of support at the following levels: \$1,500, \$2,500, \$5,000, \$10,000 and above.

TICKET ASSISTANCE: Members and their guests may obtain tickets on short notice, depending upon availability, by calling the BSO Corporate Development Office.

ADVANCE TICKET RESERVATIONS: Members will receive advance ticket order forms for the sell-out Christmas and Tanglewood concerts before public sale.

To find out more about how your company might benefit from membership in the BPLA, call the BSO Corporate Development Office at (617) 638-9270.





ACKNOWLEDGEMENTS



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ABOUT THE POPS



THE BOSTON POPS



The promise of something new and exciting at Boston's Music Hall brought out a large crowd on July 11, 1885, none of whom could have guessed that they were present for would become a national tradition. Boston, of all American cities, had a reputation of sobriety in matters musical – the notion of "good music" as "high art" was intimately bound up with the understanding that the music must be, above all, serious. What a surprise, then, to discover that Henry Lee Higginson, the founder in 1881 of the Boston Symphony Orchestra, proposed to establish in the summer "concerts of a lighter kind of music."

Higginson's idea was inspired in part by his early experiences as a music student in Vienna, where he enjoyed the delights of Austrian concert gardens, which offered light music in the relaxed atmosphere of a cafe setting. He was also a realist with a strong desire to provide fuller employment for the members of the Boston Symphony, who at the time worked only six months of the year.

When the dream was finally realized, it was a bold innovation. Billed as the "Promenade Concerts," they combined light classical music, tunes from the current hits of the musical theater, and occasionally a novelty number designed largely to generate laughter with clever musical tricks. In addition, Music Hall was among the first public buildings lighted by electricity, and nowhere else in the city could music be heard in the same room where refreshments and light alcoholic beverages were being served. The highest social circles of Boston were present, and, at intermission, the audience enjoyed promenading to meet friends and sport the latest spring fashions. Allowing for some changes of taste over the course of a century, the early programs were remarkably similar to the Pops programs of today.

Throughout the orchestra's early history, almost all of the Pops conductors were drawn from the membership of the BSO. The principal exception was the first conductor, Adolf Neuendorff, a German-born musician who came to America in 1854 and studied music here. A prominent opera conductor, he had led the American premieres of Wagner's Lobengrin and Die Walküre and was an active composer of operettas for the Germanlanguage theater in New York. Several of the conductors were significant musical figures: Timothée Adamowski, a distinguished violinist and chamber musician; Max Zach, who later became conductor of the St. Louis Symphony Orchestral, and Gustav Strube, a prolific composer who heard fifteen of his orchestral works performed by the Boston Symphony and later became the first conductor of the Baltimore Symphony Orchestra and director of the Peabody Conservatory in Baltimore. Often the conductorship was shared between two people during a season, which provided some variety in programming tastes and also encouraged concertgoers to attend more than once each year.

The new century dawned in Boston with a new name and a new home for the "Promenade Concerts."

The change came with the temporary move from Music Hall to Mechanics Hall while the Boston Symphony's new home in Back Bay was still under construction. In 1900 the programs began carrying, for the first time, the punchy and by now commonly accepted term, the "Pops." Now being frequently performed was a recent patriotic work by America's "March King," John Philip Sousa, which in later decades was to become a celebrated Pops signature piece – "The Stars and Stripes Forever."

The history of the Boston Pops was for many years linked with the name of Arthur Fiedler, who in 1930 became the first American-born conductor put in charge of entertaining Pops audiences. Born in Boston, trained in Germany, Fiedler joined the Boston Symphony in 1915 as a twenty-year-old violinist. He played both violin and viola under several Pops conductors, notably the Italians Agide Jacchia and Alfredo Casella. In order to develop his skills as a conductor, Fiedler formed the Fiedler Sinfonietta, a chamber orchestra composed of Boston Symphony members. At the same time, his efforts to establish a series of free outdoor orchestral concerts resulted, in 1929, in the first Esplanade Concerts on the east bank of the Charles River. With Fiedler's appointment as eighteenth conductor of the Boston Pops the following year, the modern Pops was established. Fiedler took a strong interest in American music and young American soloists; he also emphasized popular contemporary compositions as well as light music of earlier days.

Fiedler's Esplanade concerts were eventually absorbed by the Boston Symphony Orchestra organization. Recordings, tours, and guest appearances made Fiedler and the Boston Pops Orchestra famous. One of their earliest releases, Jacob Gade's *Jalousie*, issued in 1935, became the first orchestral record ever to "go gold" by selling more than a million copies. *Jalousie* and Gershwin's *Rhapsody in Blue* launched the Boston Pops Orchestra as the most-recorded orchestra in the world.

The current series of live local Boston Pops radio broadcasts was initiated in 1952; as of 1962, syndicated Pops radio broadcasts have been heard nationally each week. Starting in 1969, the national public television program "Evening at Pops," a joint production of WGBH-TV in Boston and the Boston Symphony Orchestra, Inc., made the Pops familiar and welcome visitors to households all over the country and even beyond its borders.

Following Fiedler's death on July 10, 1979, Boston Pops Associate Conductor Harry Ellis Dickson led the orchestra until John Williams was appointed Conductor in January 1980. Mr. Williams has retained the format of the early Pops programs, with an opening third of light classical music, a middle third often featuring a classical or popular soloist, and a final portion of popular music, frequently drawn from theater or film scores.

Mr. Williams has broadened the Boston Pops repertory, maintained the popularity of "Evening at Pops,"



and led a series of best-selling recordings. The Boston Pops Orchestra and John Williams may be heard on Sony Classical and Philips Records. Their highly acclaimed recordings include Pops Out of This World, Pops in Space, Pops on the March, That's Entertainment (Pops on Broadway), Pops Around the World, Aisle Seat, With a Song in My Heart, America, the Dream Goes On, Swing, Swing, Swing, Bernstein by Boston, Pops in Love, By Request . . . , an album of music by John Williams, The Planets, Digital Jukebox, Pops Britannia, Salute to Hollywood, Pops à la Russe, an album of favorite Russian music, and an all-Gershwin album entitled Pops by George. John Williams and the Boston Pops Orchestra are also featured in their first recording on the Sony Classical label, Music of the Night, an album of contemporary and classic show tunes which was released this year. They have also recorded an album of John Williams' music for the films of Steven Spielberg for future release on Sony Classical.

principal players, who tour during the Pops season as the Boston Symphony Chamber Players), and by the Boston Pops Esplanade Orchestra, made up of other Boston-based musicians. Both the Boston Pops Orchestra and the Boston Pops Esplanade Orchestra represent the city of Boston on tour. The Boston Pops Orchestra has appeared at the White House and at the Lincoln Memorial; Mr. Williams led the Boston Pops Orchestra on a tour of Japan in June of this year. The Boston Pops Esplanade Orchestra has made three tours of United States summer festivals and in November 1987 visited Japan with John Williams. The Boston Pops season begins immediately following the close of the Boston Symphony Orchestra's winter season, usually in early May, and continues through early July. There is an annual Christmas Pops series, and a New Year's Eve gala at Symphony Hall as well.

Boston Symphony Orchestra (except for twelve of the



THE BOSTON POPS



ORCHESTRA

JOHN WILLIAMS Conductor

First Violins
Tamara Smirnova-Šajfar
Leo L. Beranek Chair
Bo Youp Hwang

Edward and Bertha C. Rose Chair

Lucia Lin
Max Hobart
Max Winder
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Sheldon Rotenberg
Alfred Schneider
Raymond Sird
Amnon Levy

Second Violins Vyacheslav Uritsky Ronald Knudsen Joseph McGauley Leonard Moss *Harvey Seigel *Jerome Rosen *Sheila Fiekowsky Ronan Lefkowitz *Jennie Shames *Aza Raykhtsaum *Valeria Vilker Kuchment *Bonnie Bewick *Tatiana Dimitriades *James Cooke *Si-Jing Huang **‡Joseph Conte**

Violas
Robert Barnes
Michael Zaretsky
Marc Jeanneret
*Mark Ludwig
*Rachel Fagerburg
*Edward Gazouleas
Jerome Lipson
Joseph Pietropaolo
‡Anne Black
‡Emily Bruell

‡Joseph Scheer

‡Ling Ling Guan

‡Substituting

HARRY ELLIS DICKSON Associate Conductor Laureate

Cellos
Martha Babcock
Helene and Norman L.
Cabners Chair
Sato Knudsen
Joel Moerschel
*Robert Ripley
Luis Leguía
*Ronald Feldman
*Jerome Patterson
*Jonathan Miller

‡Andres Diaz ‡Emmanuel Feldman

Basses

Lawrence Wolfe Bela Wurtzler John Salkowski *Robert Olson *James Orleans *Todd Seeber *John Stovall ‡Robert Caplin

Flutes
Fenwick Smith
‡Elinor Preble

Piccolo Geralyn Coticone

Oboes Keisuke Wakao Wayne Rapier

English Horn
Laurence Thorstenberg

Clarinets
Thomas Martin
#William Wrzesien

Bass Clarinet Craig Nordstrom

Bassoons Richard Ranti Roland Small

Contrabassoon Richard Plaster

RONALD L. FELDMAN Assistant Conductor

Horns
Richard Sebring
Daniel Katzen
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

Trumpets
Timothy Morrison
Peter Chapman
Steven Emery
‡Bruce Hall

Trombones
Norman Bolter
‡Lawrence Isaacson

Bass Trombone Douglas Yeo

Tuba Chester Schmitz

*Timpani*Arthur Press

Percussion Thomas Gauger Frank Epstein William Hudgins Fred Buda

Rhythm Section Bob Winter – Piano Fred Buda – Drums

Harp
Ann Hobson Pilot

Organ Berj Zamkochian

Personnel Managers Lynn Larsen Harry Shapiro

Librarians Marshall Burlingame William Shisler

Stage Manager Alfred Robison



^{*}Participating in a system of rotated seating within each string section

JOHN WILLIAMS





In 1990, John Williams celebrated his tenth anniversary as Conductor of the Boston Pops Orchestra. In January 1980, he was named nineteenth conductor of the ensemble since its founding in 1885. Mr. Williams was born in New York and moved to Los Angeles with his family in 1948. There he attended UCLA and studied composition privately with Mario Castelnuovo-Tedesco. After service in the Air Force, Mr. Williams returned to New York to attend the Juilliard School, where he studied piano with Madame Rosina Lhevinne. While in New York, he also worked as a jazz pianist, both in clubs and on recordings. Again Mr. Williams moved to Los Angeles, where he began his career in the film studios, working with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmys for his work.

John Williams has composed the music and served as music director for more than seventy films, including Presumed Innocent, Stanley and Iris, Always, Born on the Fourth of July, Indiana Jones and the Last Crusade, The Accidental Tourist, Empire of the Sun, The Witches of Eastwick, Indiana Jones and the Temple of Doom, Return of the Jedi, E.T. (the Extra-Terrestrial), Raiders of the Lost Ark, The Empire Strikes Back, Superman, Close Encounters of the Third Kind, Star Wars, Jaws, and Goodbye, Mr. Chips. He has received twenty-six Academy Award nominations and has been awarded

four Oscars and fifteen Grammies, as well as several gold and platinum records. His most recent Oscar was for Best Original Score for a Motion Picture, for E.T. This year, both Indiana Jones and the Last Crusade and Born on the Fourth of July received Academy Award nominations. He has recently completed the score for the newly released film Home Alone.

In addition to his film music, Mr. Williams has written many concert pieces, including two symphonies, and a flute concerto and violin concerto recorded by the London Symphony Orchestra. Recent works include the "Mission Theme" for NBC News, the Liberty Fanfare, composed for the rededication of the Statue of Liberty, "We're Lookin' Good!," composed for the Special Olympics in celebration of the 1987 International Summer Games, and the theme for the

1988 Summer Olympics.

The soundtrack album to Star Wars has sold more than four million copies, more than any non-pop album in recording history. The Boston Pops Orchestra and John Williams may be heard on Sony Classical and Philips Records. Many of Mr. Williams' film scores have been recorded, and his highly acclaimed albums with the Boston Pops Orchestra include Pops in Space, Pops on the March, Aisle Seat, Pops Out of This World, Boston Pops on Stage, a collaboration with soprano Jessye Norman entitled With a Song in My Heart, a collection of favorite Americana entitled America, the Dream Goes On, Bernstein by Boston, Swing, Swing, Swing, Pops in Love, By Request . . . , featuring music of John Williams, Holst's The Planets, Digital Jukebox, Pops Britannia, featuring music of the British Isles, Salute to Hollywood, Pops à la Russe, an album of favorite Russian music, and an all-Gershwin album entitled Pops by George. John Williams and the Boston Pops Orchestra may also be heard in their first recording on the Sony Classical label, Music of the Night, an album of contemporary and classic show tunes which was released this year. They have also recorded an album of John Williams' music for the films of Steven Spielberg for future release on Sony Classical.

Mr. Williams has led the Boston Pops Esplanade Orchestra on United States tours in 1985 and 1989, and on a tour of Japan in November 1987. He led the Boston Pops Orchestra on a tour of Japan in June of this year. Mr. Williams has also appeared as guest conductor with a number of major orchestras, including the London Symphony, the Cleveland Orchestra, the Philadelphia Orchestra, the Denver Symphony, the Indianapolis Symphony, and the Los Angeles Philharmonic, with which he has appeared many times at the Hollywood Bowl. He holds honorary degrees from such American colleges and universities as Berklee College of Music in Boston, Northeastern University, Tufts University, the University of South Carolina at Columbia, Boston University, the New England Conservatory of Music, and the University of

Massachusetts at Boston.

Report of the second

THE BOSTON POPS

ORCHESTRA CONDUCTORS

A history of the Boston Pops Orchestra shows many changes in conductors, two or three often dividing a season. Adolf Neuendorff, who later became conductor of the Metropolitan Opera, conducted the first "Pops" concert on July 11, 1885, when the Boston Symphony Orchestra was four years old. The first concerts were called "Promenade Concerts," after the old London concerts.

Music Hall	1905 Timothée Adamowski
1885 Adolf Neuendorff	Gustav Strube
1886 John C. Mullaly	1906 Timothée Adamowski
1887 Adolf Neuendorff	Max Zach
Wilhelm Rietzel	1907 Gustav Strube
1888 Franz Kneisel	1908 Gustav Strube
Adolf Neuendorff	Arthur Kautzenbach
1889 Adolf Neuendorff	1909 Gustav Strube
1890 (There were no Pops in this year)	Arthur Kautzenbach
1891 Timothée Adamowski	André Maquarre
Eugen Gruenberg	1910 ၂
1892)	1911 Gustav Strube, André Maquarre
1893 Timothée Adamowski	1912 J
1894 J	1913 Otto Urack
1895 Antonio de Novellis	André Maquarre
1896 Max Zach	1914 Clement Lenom
1897 Max Zach	1915 André Maquarre
Leo Schulz	Ernst Schmidt
1898 Max Zach	Clement Lenom
Gustav Strube	1916 Ernst Schmidt
1899 Max Zach	Clement Lenom
	André Maquarre; autumn
Mechanics Hall	season, Josef Pasternack
1900 Max Zuch	1917 André Maquarre
Gustav Strube	1918-1926 Agide Jacchia
	1927-1929 Alfredo Casella
Symphony Hall	1930-1979 Arthur Fiedler
1901 Max Zach, Gustav Strube	Since January 1980 John Williams
1902	
1903 Timothée Adamowski	
1904] Timothee Adamowski	

Tonight's Program







THE BOSTON POPS ORCHESTRA JOHN WILLIAMS, Conductor

TANGLEWOOD FESTIVAL CHORUS JOHN OLIVER, Conductor

Wednesday evening, December 19, at 8 "A COMPANY CHRISTMAS AT POPS"

Hallelujah, from Christ on the Mount of Olives

Dance of the Buffoons from The Snow Maiden

Selections from Home Alone

Star of Bethlehem Holiday Flight

Somewhere in My Memory

Alleluia, from *Exsultate jubilate*, K.158a DOMINIQUE LABELLE, soprano

O Holy Night MS. LABELLE

Carol of the Bells

Waltz of the Flowers from The Nutcracker

Beethoven

Rimsky-Korsakov

Williams

Mozart

Adam-Courage

Wilhousky-Courage

Tchaikovsky

Anderson

arr. Courage

arr. Reisman

arr. Mason

INTERMISSION

Sleigh Ride

A Christmas Greeting (The Carols of Alfred Burt)
Caroling, Caroling – Some Children See Him – O, Harken Ye

A Visit from Saint Nicholas

('Twas the Night Before Christmas)
Story by Clement C. Moore

MARIA COLE, narrator

Winter Wonderland

Twelve Days of Christmas

White Christmas

Presenting

MEL TORMÉ

The Christmas Song

Have Yourself a Merry Little Christmas

We Wish You a Merry Christmas

Tormé-Wells

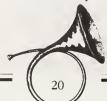
Leguía/Reisman

Berlin-Mason

Martin-Blane-Neufeld

arr. Perito

Baldwin Piano The Boston Pops Orchestra and John Williams may be heard on Sony Classical and Philips Records.



MARIA COLE



Boston native Maria Cole has gained prominence as an entertainer, author, philanthropist, and civic leader. Born Maria Ellington, she displayed musical talent from an early age; she attended a finishing school in North Carolina and Boston Clerical School. While working as a secretary in New York, she was signed by Duke Ellington (no relation) as one of three vocalists with his band. After leaving the band, she was engaged by the Club Zanzibar to appear with the newly popular Nat King Cole Trio. Ten months later, on March 28, 1948, Maria Ellington became Mrs. Nat King Cole and voluntarily gave up her own musical career. She spent the next seventeen years leading a busy life as Nat's wife and mother of their five children. Following her husband's death (in February 1965), Maria Cole resumed her singing career and began a career in television, serving as guest host and moderator of programs in Chicago and Los Angeles. Involved in many philanthropic activities, Ms. Cole has served on the boards of many organizations, including the National Kidney Foundation, the Cardiac Research Foundation, the Los

Angeles Child Clinic, and the Nat King Cole Cancer Foundation, which donated the Nat King Cole Medical Library Room in the Wilson Pavilion at UCLA Medical Center. Chairman of the Urban League's 1968 membership drive, Maria Cole was also co-founder of the Women's Auxiliary to the County USC Medical Center and USC School of Medicine. While in Los Angeles, she also served on the boards of the National Conference of Christians and Jews and the California Institute of Cancer Research (UCLA) and was a member of USC's Cancer Associates. Since returning to New England in the early 1970s, Maria Cole has served on the Board of Visitors for the Boston University School of Medicine and the Edith Wharton Restoration Committee. A corporator of the Massachusetts General Hospital and a director of the Massachusetts Division of the American Cancer Society, she was an Overseer of the Boston Symphony Orchestra for ten years. In addition, she has written, in collaboration with Louis Robinson, a biography of her late husband entitled Nat King Cole: An Intimate Biography.

DOMINIQUE LABELLE





A native of Montreal, Canada, soprano Dominique Labelle came to international attention through her performances as Donna Anna in Peter Sellars' production of Mozart's *Don Giovanni*, which will be telecast on PBS in January 1991. This season, in addition to her Boston Symphony appearances, Ms. Labelle sings Frank Martin's *Requiem* and Mozart's *Requiem* with the John Oliver Chorale, Handel's *Messiah* with the Pittsburgh Symphony, Haydn's *The Seasons* with the Handel and

Haydn Society in Boston, Mahler's Symphony No. 4 with the Anchorage Symphony Orchestra, Kurt Weill's Seven Deadly Sins with the New Mexico Symphony, and the role of Juliette in Gounod's Romeo et Juliette with Toledo Opera. A winner of the 1989 Metropolitan Opera National Council Competition, Ms. Labelle attended Boston University on a Dean's Scholarship; she was then and is now a student of Phyllis Curtin. In the summer of 1988 she was a Vocal Fellow at the Tanglewood Music Center. With Seiji Ozawa and the Boston Symphony Orchestra, she performed the role of Klytemnestra's Trainbearer in Strauss's *Elektra* in Boston and at Carnegie Hall and recorded that role for Philips; she has also performed Nielsen's Symphony No. 3, Sinfonia espansiva, with the orchestra, under the direction of Andrew Davis. She also appeared at Tanglewood as Elizabeth Zimmer in Hans Werner Henze's Elegy for Young Lovers, in a Tanglewood Music Center production under the baton of Gustav Meier. Ms. Labelle's previous engagements have included performances of Bach's Magnificat and B minor Mass with the Montreal Symphony and Michel Corboz and Brahms's German Requiem with the Dallas Symphony and Eduardo Mata, recitals at the Montreal International Music Festival and in New York as the Judith Raskin Memorial Recital soloist, Beethoven's Ninth Symphony with the Boston Philharmonic, Martin's Le Vin herbé and Beethoven's Missa solemnis with the John Oliver Chorale, and Haydn's Creation with the Cantata Singers. Last summer she appeared as Mimi in Puccini's La bohème with Glimmerglass Opera.

MEL TORMÉ





In his more than sixty years as a professional entertainer, Mel Tormé has won acclaim as a singer, composer, drummer, TV talk show host, musical arranger, dramatic actor, TV producer, vaudeville performer, and author. His unique status has been recognized with two Grammy awards as Best Male Jazz Vocalist, thirteen Grammy nominations, an Emmy nomination, and regularly sold-out performances at the nation's leading concert halls. Mr. Tormé has written a number of best-selling books and has been the subject of profiles on ABC-TV's 20/20 and CBS's Sunday Morning. A frequent performer at the White House during three presidencies, he was chosen by the London Symphony Orchestra to open the 1990 Summer Pops Series at the Barbican Centre.

Born in Chicago in 1925, Mel Tormé worked in vaudeville and on radio as a child, was a big band drummer and arranger in his teens, appeared in several movie musicals in the 1940s, and sang and recorded with the vocal group the Mel-Tones early in his career. After serving in the Army, he signed with Musicraft Records in 1946 and began his association with Artie Shaw. That same year he co-wrote (with Bob Wells) one of his greatest hits, "The Christmas Song," which has been recorded some five hundred times. During the 1950s Mr. Tormé took over *The Perry Como Show* with Peggy Lee, hosted his own television talk show, earned an Emmy nomination as Best Supporting Actor for a Playhouse 90 episode, and continued to tour, record, and make movies. He went on to write special material for CBS's Judy Garland Show in the 1960s; he wrote a best-selling book, "The Other Side of the Rainbow, about his experiences. He also wrote for and acted in several dramatic television series, including Run for Your Life, The Virginian, and The Bold Ones. The 1970s brought opportunities to produce television specials and a series. At the same time, Mel Tormé was enjoying even greater triumphs in his performing career. An annual headliner in Las Vegas and Atlantic City and at renowned clubs and concert halls nationwide, he has appeared with and conducted many symphony orchestra and continues to write books and make acclaimed recordings. In 1980 Mel Tormé celebrated his 50th anniversary in show business with sold-out performances at the Hollywood Bowl and Carnegie Hall; the week of October 27th was proclaimed Mel Tormé Week in Los Angeles by Mayor Tom Bradley. In October 1983 Mr. Tormé and his close friend George Shearing played an unprecedented five days at the Royal Festival Hall in London to rave reviews. The two performers have collaborated on many projects, including two Grammy-winning recordings and a performance with John Williams and the Boston Pops Orchestra taped for PBS's Evening at Pops series in 1986.

TANGLEWOOD



FESTIVAL CHORUS



John Oliver, conductor

The Tanglewood Festival Chorus was organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center; the chorus celebrated its twentieth anniversary last season. Co-sponsored by the Tanglewood Music Center and Boston University, and originally formed for performances at the Boston Symphony Orchestra's summer home, the chorus was soon playing a major role in the BSO's Symphony Hall season as well. Now the official chorus of the Boston Symphony Orchestra, the Tanglewood Festival Chorus is made up of members who donate their services, performing in Boston, New York, and at Tanglewood, working with Music Director Seiji Ozawa, John Williams and the Boston Pops, and such prominent guest conductors as Bernard Haitink, Roger Norrington, and Simon Rattle.

In addition, the chorus has collaborated with Seiji Ozawa and the Boston Symphony Orchestra on numerous recordings, beginning with Berlioz's The Damnation of Faust for Deutsche Grammophon, a 1975 Grammy nominee for Best Choral Performance. An album of a cappella twentieth-century American music recorded at the invitation of Deutsche Grammophon was a 1979 Grammy nominee. Recordings with Seiji Ozawa and the Boston Symphony Orchestra currently available on compact disc include Strauss's Elektra, Mahler's Second and Eighth symphonies, and Schoenberg's Gurrelieder, on Philips; Beethoven's Choral Fantasy with Rudolf Serkin, on Telarc; Poulenc's Gloria and Stabat mater with Kathleen Battle, on Deutsche Grammophon; and Debussy's La Damoiselle élue with Frederica von Stade, on CBS Masterworks. The chorus's most recent release, on Philips, is Ravel's Daphnis et Chloé, with the Boston Symphony Orchestra under the direction of Bernard Haitink. They may also be heard on the Philips album "We Wish You a Merry Christmas" with John Williams and the Boston Pops Orchestra. In June 1989 the Tanglewood Festival Chorus helped close a month-long International Choral Festival based in Toronto, performing music by Tallis, Ives, Brahms, and Gabrieli under John Oliver's direction and participating in the festival's closing performance, the Verdi Requiem with the Toronto Symphony under the direction of Charles Dutoit.

In addition to his work with the Tanglewood Festival Chorus, John Oliver is conductor of the MIT Chamber Chorus and MIT Concert Choir, a senior lecturer in music at MIT, and conductor of the John Oliver Chorale, now in its fourteenth season. Mr. Oliver made his Boston Symphony conducting debut at Tanglewood in 1985.

THE CAROLS OF



ALFRED BURT

The story of Alfred Burt is short, for his life was short. He was born in Marquette, Michigan, grew up in Pontiac, graduated from the University of Michigan in 1942, spent four years in the armed services, and moved to southern California in 1949. There he became arranger and first trumpeter in the Alvino Rey Orchestra and appeared on both radio and television with Rey, Horace Heidt, and the King Sisters. In 1953, Burt was found to have inoperable lung cancer and set about putting his affairs in order. Only hours before his death in February 1954, Burt signed a contract with Columbia Records for an album of his Christmas carols.

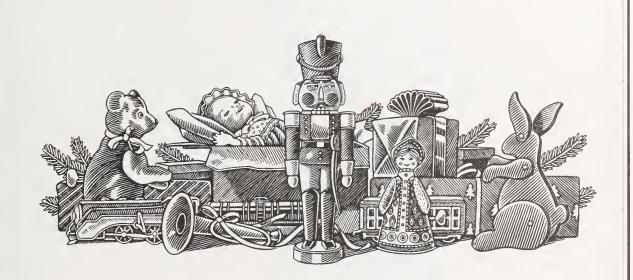
The Christmas carols had started with Burt's father, the Reverend Bates G. Burt. Each year the Reverend Mr. Burt would compose a carol and distribute it to his friends as a Christmas card. After Alfred graduated from college with a music degree, the father turned the task of composing the annual carol over to his son, but continued to provide the lyrics. In 1949, Wihla Hutson, a church organist and family friend from Pontiac, started providing the lyrics and continued to do so until Burt's death. Each year, when the poem arrived, Burt would write the music; his wife Anne would design the card and supervise its printing and the new carol would be mailed to an ever-increasing number of people (the Burt's Christmas list grew from 50 to 450 names).

The carols were frequently sung at Christmas parties given in and around Hollywood (John Williams recalls many occasions at which the highlight of the party was singing these carols.) Shortly after his death, Burt's carols were published by Shawnee Press, Inc., and have enjoyed a steadily increasing popularity, especially among music educators. Among the people who have performed and recorded the carols of Alfred Burt are Nat King Cole, Andy Williams, Mel Tormé, Tennessee Ernie Ford, and Fred Waring.

There is a tendency for modern Christmas songs to deal with the secular side of the holiday – snow, shopping, and Santa Claus; Alfred Burt's carols are concerned with the sacred side. Even when the lyrics may express the joys of secular Christmas, it is "blessed Christmas." Alfred Burt was 33 when he died and his musical legacy consists of only fifteen short carols which successfully capture the true spirit and meaning of Christmas. However, these fifteen mini-masterpieces

assure his place in music history.

- Jerome D. Cohen





BOSTON
SYMPHONY
ORCHESTRA



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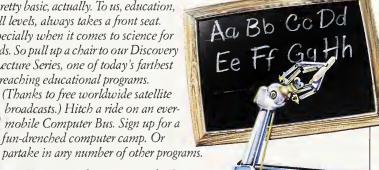
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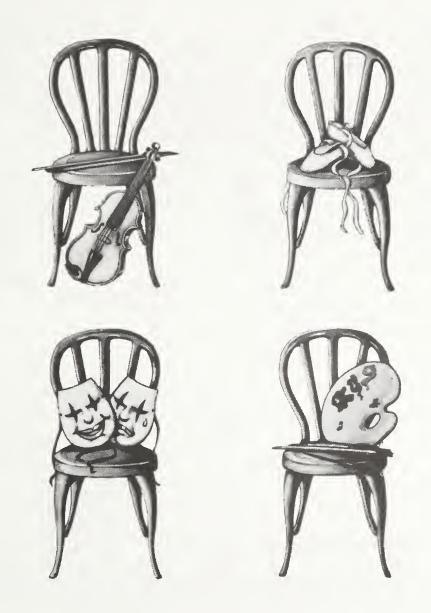
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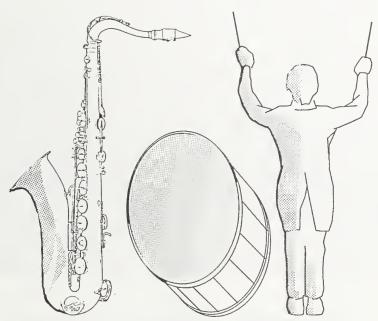


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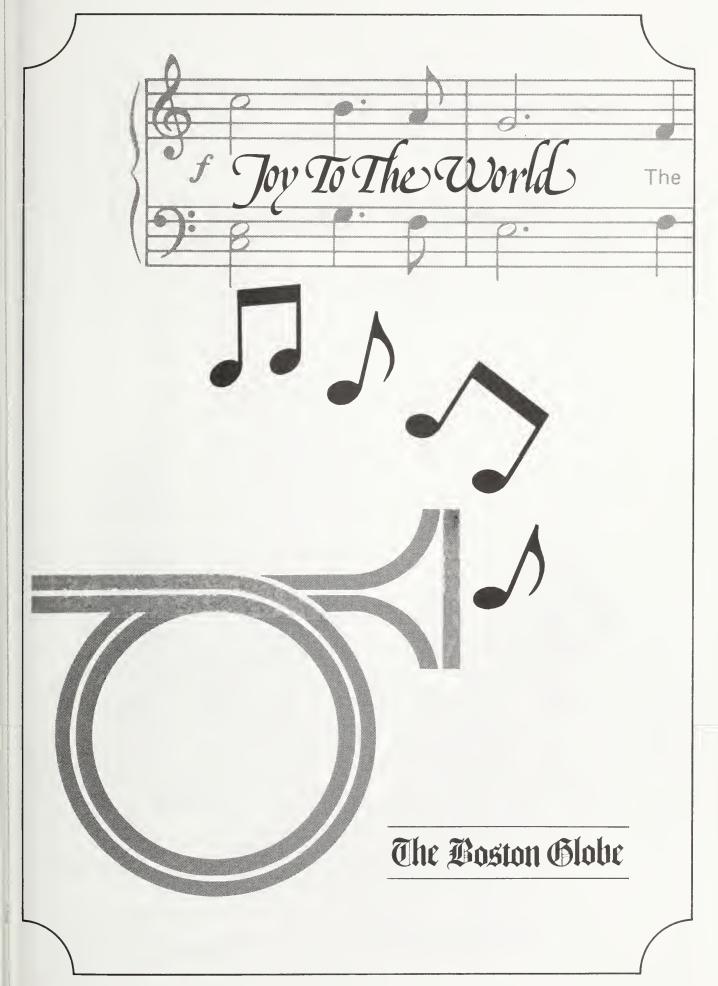


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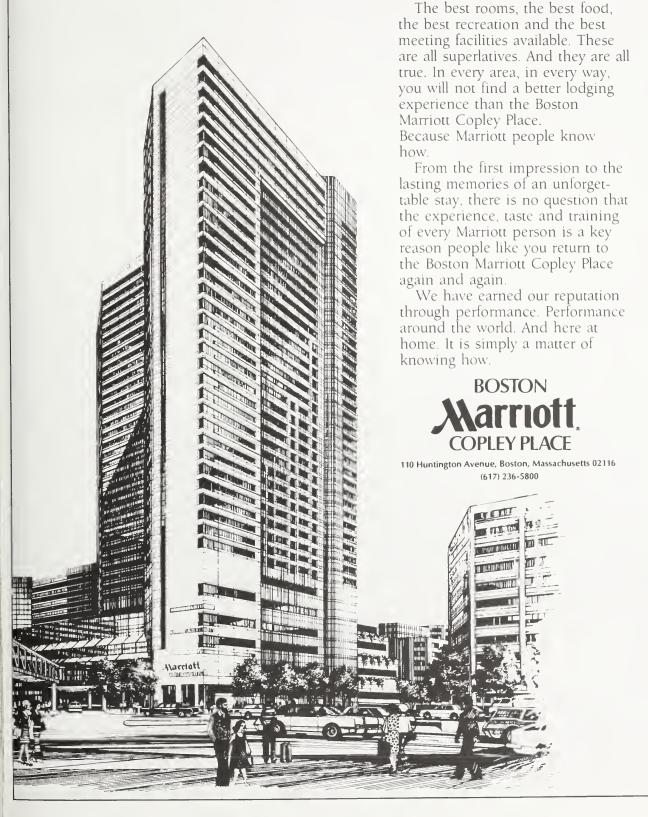


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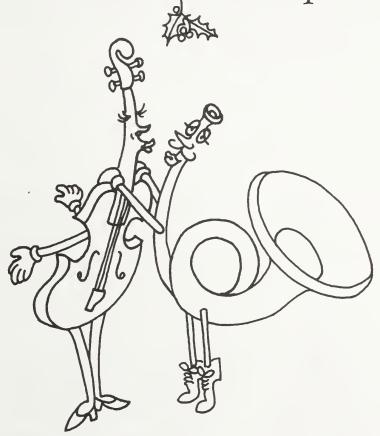
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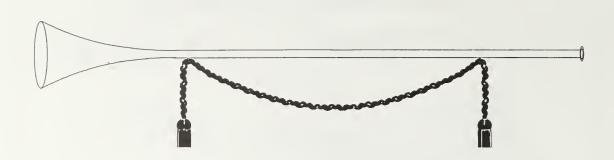


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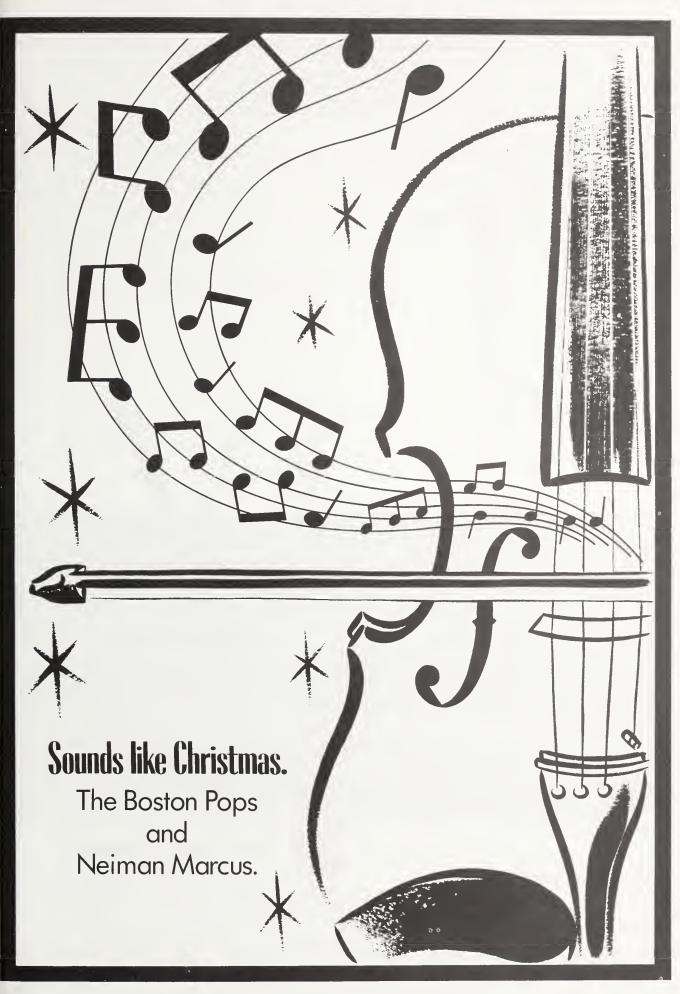
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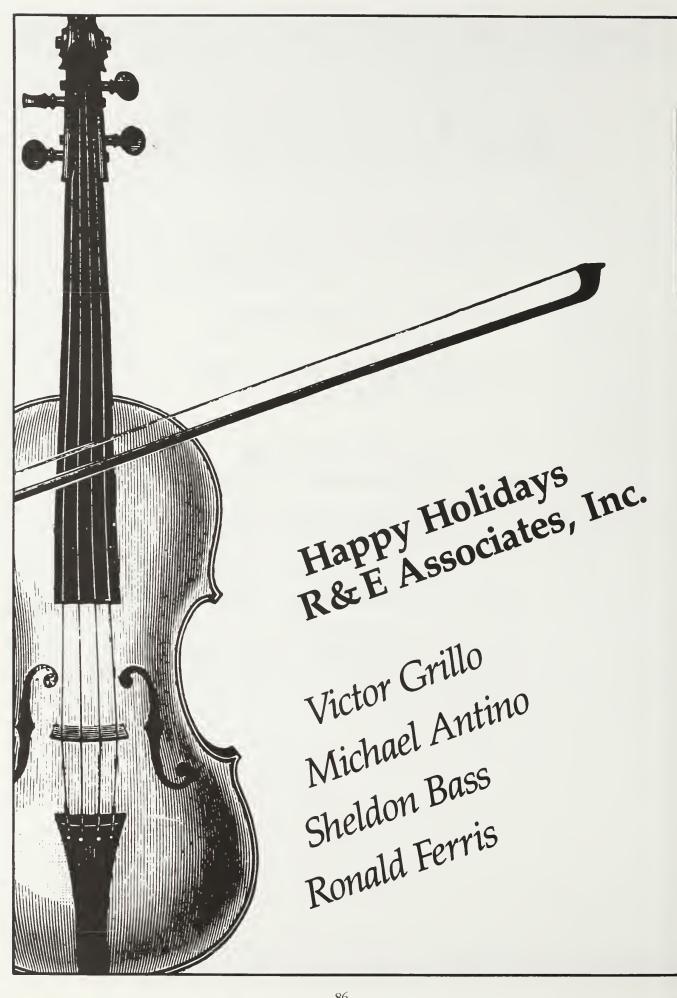
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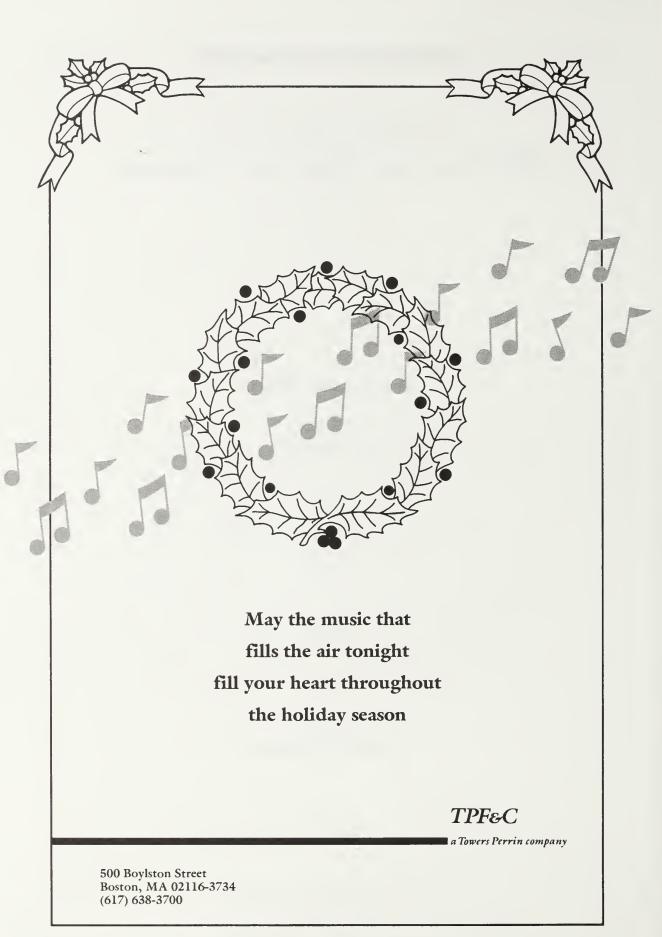
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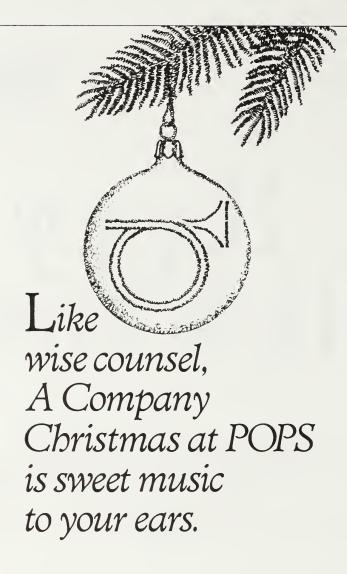
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The Boston Symphony Orchestra and the A Company Christmas At Pops Committee hope that you have an exciting and memorable evening and that you will join us again for A Company Christmas At Pops 1991.

Thank you for your support.



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(Please note that seating for this event is assigned on the basis of registration date. The first 100 packages sold will contain two floor tables and six balcony seat. Remaining companies to register will each receive an all-balcony package.)





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